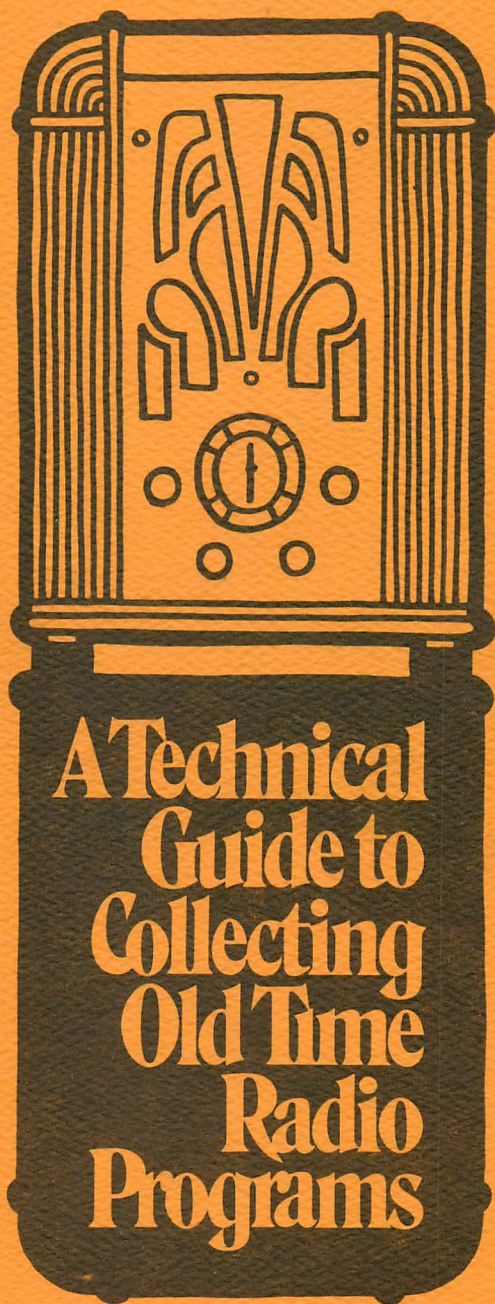


A BRC PUBLICATION • SPECIAL SECTIONS ON HOBBY HISTORY, DIRECTORIES, LOGS, OTR STATISTICS, BLANK TAPE, EQUIPMENT & MORE!



**A Technical
Guide to
Collecting
Old Time
Radio
Programs**

BY BOB BURNHAM



TM

A Technical Guide to Collecting Old Time Radio Programs

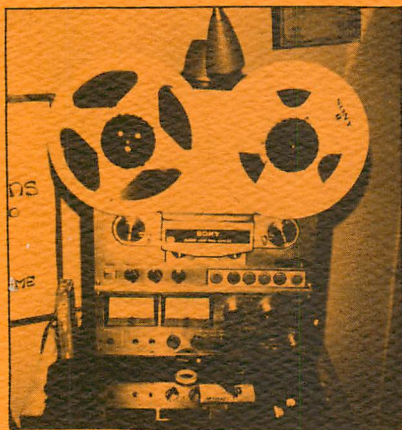
By Bob Burnham
A BRC PUBLICATION

Copyright © 1984 by Bob Burnham
BRC PRODUCTIONS

All rights hereby assigned to guest writers for applicable sections. No portion of this book may be reprinted or reproduced in any form without written permission from the author(s) and BRC Productions.

BRC Productions

Old time radio recordings, services and supplies
P.O. Box 39522 — Redford, Michigan 48239-0522



Two examples of workhorse reel decks for old time radio. LEFT-Sony TC-765/ABOVE-Teac X-10



ABOVE-Patch bays for old time radio. TOP-Broadcast type using 1/4 inch phone plugs. /BOTTOM-Home made type using phono plugs.

"TECHNICAL GUIDE" CONCEPT, DESIGN & LAYOUT - Bob Burnham

The author wishes to extend special thanks to these individuals for graphics assistance...

What Life savers!!!

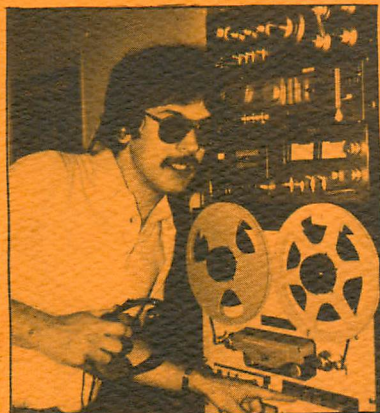
COVER ART & "GUIDE" LOGO DESIGN - Bob Burchett

GRAPHICS ASSISTANCE and ORIGINATOR OF THE BRC "TOMBSTONE RADIO" TM DESIGN - Janice L. Burnham

AND FINALLY, a word of thanks to the person who took care of the many errands and odds and ends necessary to complete this project - Debra Burnham

The combined efforts of these individuals for production and for those mentioned on the following page for content have helped to make old time radio's most complete and comprehensive handbook a reality.

A FEW WORDS FROM THE AUTHOR...



I have been thinking about writing this a long time. In fact, I have spent more time thinking about it, than actually doing it! It's a project I've long considered since Chuck Seeley wrote his OLD TIME RADIO COLLECTOR'S HANDBOOK nearly a decade ago. Mr. Seeley is to be commended, admittedly, a little belatedly, for his pioneering effort in the actual "writing up" of a course in how one goes about gathering vintage programs. While his efforts were good, the hobby as we know it, has changed a lot in ten years -- and there were also several areas Mr. Seeley did not cover perhaps as extensively as what has been done here. In addition, there are of course, always newcomers to old time radio show collecting who go through the same bewilderment that the more veteran collectors went through the hard way... learn by trial and error, and learn from others in bits and pieces. This, however, can take many years and can result in a lot of wasted time, tape, and

become downright frustrating. A Technical Guide, for the first time ever, answers every technical question related to the hobby that has been asked of me, and is designed as a single source reference book describing the proper or accepted procedures necessary to build a successful collection of programs, and make a lot of friends in the hobby along the way. In addition, since I've acquired a reputation in the hobby as having a more than usual amount of technical knowledge, I am frequently consulted by collectors with problems or recommendations for equipment. It was always frustrating for me, knowing that I had devoted a column to the topic in previous years, to have to keep repeating information over and over, or try to refer them to the April 1978 issue of Collector's Corner (or whatever). Now, I can refer those people to a single source, although there will always be new situations to deal with -- and my columns which appear in various publications will continue to deal with additional items that aren't covered in as much depth here.

I was a newcomer to old time radio myself, in about 1970. I don't remember the month, the time of year, or what I was doing in life at that point, but I do remember distinctly making it a point every Sunday, to tape rebroadcasts from a show heard on Detroit's WCAR [now WCXI, owned by Gene Autry, himself.]. The host, Warren Pierce, now on WJR - Detroit, used Gene Autry's "Back in the Saddle Again," as Pierce himself, would sing along with the recording. Many of the programs he played were just excerpts, but he always featured at least one or two "complete" old time radio shows. The "complete" shows were a big thing to me back in those days, because they were the ones I wanted to preserve on tape. My recording set up back then was pretty amateurish. A "Peerless" cassette recorder -- mine was the "deluxe" model with a tone control! -- along with the supplied microphone and a portable radio. The microphone probably had frequency response somewhat better than a telephone, which I eventually realized, and ended up also, wearing out the tape head in the cassette machine. Being somewhat of a do-it-yourselfer, I decided to fix the problem with the tape head, and managed to acquire a new one. Using logic and luck, I installed it, and of course, was amazed at the improvement! Remember too, that this was all happening sometime in 1970. The other problem I had was eliminating the microphone. Of course, I could buy a better microphone, but that still wouldn't eliminate room noise. In those days, "AUX.IN" jacks weren't too common--none of the early Panasonics had them. Eventually, I worked up my own arrangement with resistors, for feeding the audio directly into the microphone input from the radio earphone jack, and was able to obtain reasonably fair results with what I had to work with.

It wasn't until I obtained my first cassette deck [a Sony TC-122 with "Sonomatic" level control] that I started getting results I was happy with. By then, the rebroadcasts had ceased but at least I had tapes. My second cassette deck was a more advanced model... a Sony TC-129. Back then, it was considered a "feature" if a cassette deck had a Chromium Dioxide switch. My newest one did. Interestingly enough, this deck is still functioning today. I had two cassette decks, a rack of rebroadcasts and several Dave Goldin/Radio Yesteryear tapes, which I promptly organized as started to sell with my new BRC tape business. In early 1974, I started acquiring reel equipment and switched my entire collection to this format. In those earliest years, I established my earliest trading contacts - many of which I still keep in touch with, today... most notably, former collector, Jerry Chapman, of course, Joe Webb and Andy Blatt.

The hobby itself? It's unusual... it has its collection of "strange" people in it. But I can't think of one I'd like better and more deserving of my time in writing a book about it, than old time radio program collecting.

SPECIAL INTRODUCTORY OFFER!

If you buy up to 100 reels of tape or cassettes a year it's time to join Burlington's Buying Group! ...it's free!

We prefer small orders from many customers rather than large orders from a few customers. Thus we can be competitive and provide superior service, as we have for over 14 years. Join the Burlington Buyers Group—it's free! Together we can get the best price for you.



\$155
EACH
7" x 1200'

AMPEX #641
7" x 1800'
1 mil. \$165

AMPEX REEL TAPE

Engineered for professional reliability and performance. Bulk erased, splice-free Amplex #631, #632, 1/4", 1.5 mil. tape on a clean used reel, in a new white hinged box.

**BUY 12 AND
GET 1 FREE!**



Send for a copy of our new price catalog.



PRECISE, CUSTOM LOADED CASSETTES

ALL CASSETTES: ☐ Five screw case ☐ Digital pressure pad
☐ Normal bias and eq ☐ Low noise ☐ High output
BURLINGTON II: Mastering cassette for critical reproduction of music and voice even at high speeds. Loaded with AGFA #611 (#811 for C-90 and C-120) audio tape or equivalent.

BURLINGTON III: Duplicating cassette for the spoken word and non-critical music. Excellent for radio programs. Also used in training and educational programs. Loaded with Magnetic Media XMII tape or equivalent.

SPECIAL

For each cassette you buy, you may also buy a **Norelco** type box for only 10¢ each.

FREE

with the purchase of each cassette

Two blank, klean-stick, smudgeproof, cassette labels

	C-30	C-60	C-90	C-120
BURLINGTON II	.70	.90	1.05	1.55
BURLINGTON III	.55	.65	.88	1.45

Minimum order \$50.00. Send money order, certified check or personal check (allow time to clear). N.Y. residents add 8.25% tax. For postage and handling: Add 20¢ for each reel of tape in a box, 5¢ for each cassette, 3¢ for each Norelco box.

For information on other quantities, sizes and lengths,
... PLEASE CALL "RUDY" COLLECT AT 516-678-4414

Burlington Audio Tapes, Inc.

106-A Mott Street, Oceanside, New York 11572 (516) 678-4414

All Burlington products are unconditionally guaranteed.

Manufacturers and distributors of mastering and duplicating tape and supplies.

